Library of Congress

# INFORMATION BULLETIN

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The Library of Congress
Endangered Music Project
The Spirit Cries
Music from the Rainforests of South America & the Caribb

**The Endangered Music Project**

Library of Congress
# INFORMATION BULLETIN
Vol. 52, No. 11
May 31, 1992

JAMES H. BILLINGTON
Librarian of Congress

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**On the Cover:** Aluku performers Sephiro Maïs (left) and Alëina Apalobi perform music during a reception on March 15 in the Library's Great Hall celebrating the Endangered Music Project. *Photo by Yusef El-Amin*

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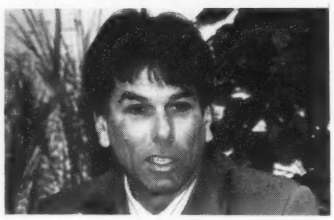
**Up! Up! and Away!** The moving of the *Statue of Freedom* was captured by the media, thanks to the unrivaled vantage point offered by a third-floor balcony of the Jefferson Building. 215



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# Liftoff!

## *LC Balcony Offers Best View of* Statue of Freedom's *Descent*

A Skycrane helicopter lifts *Freedom* from the Capitol dome on May 9 at 6:30 a.m. This photo, by John Sullivan, was taken from a balcony of the Library's Jefferson Building. Helen Dalrymple captured Ms. Freedom in her temporary home on the Capitol's East Plaza.

The Library's Public Affairs Office extended a helping hand to the media covering the liftoff of the *Statue of Freedom* from the Capitol dome on Sunday, May 9, when the press was offered access to the third-floor balcony of the Jefferson Building. The balcony, accessible through the House and Senate page schools, offers a direct and unimpeded view of the dome.

Fifteen camera crews started to arrive shortly before 5 a.m. for the 6:30 liftoff. Thousands of others had gotten up early just to watch this once-in-a-lifetime event from the ground. After 130 years of keeping watch high above Capitol Hill, Ms. Freedom was lifted off the building and lowered onto the East Plaza of the Capitol. The 14,985-pound, 19.5-foot statue made its flawless descent, thanks to the skill of the pilot of a Skycrane helicopter owned by the Erickson Air-Crane Co. of Central Point, Ore.

The statue will remain on the plaza for four months, after a $750,000 cleanup to restore it to what is believed to be its original blue-green color; all funds were raised through private donations.

After receiving her much-deserved restoration, sometime in September *Freedom* will be lifted up to her post, where she will resume her duty, just in time for the celebration of the bicentennial of the Capitol.

*—Helen Dalrymple and Guy Lamolinara*

# President of Portugal Visits 'Rome Reborn':

## *Mário Soares Impressed by Exhibition, LC Collections*

When President Mário Soares of Portugal was making plans to attend the opening of the U.S. Holocaust Memorial Museum in Washington, he made a point of telling the embassy that he also wanted to include the Library of Congress on his official agenda.

The president had heard about LC's "Rome Reborn" Vatican Library exhibition from the Portuguese ambassador and several ministers who had already seen it.

Thus Librarian of Congress James H. Billington and Marjorie Billington received President Soares and his wife, Maria Barroso Soares, on April 22 at the entrance to the Jefferson Building. The president was accompanied by Ambassador of Portugal Francisco Knopfli; Mrs. Knopfli; Ambassador João Diago M. Barata, presidential chief of staff; Professor Graça Almeida Rodrigues, cultural counselor; and others.

The president viewed a display of Library of Congress treasures prepared by Ralph Ehrenberg, chief of the Geography and Map Division, and by Thomas Noonan of the Rare Book and Special Collections Division. He saw the first edition of *Peregrinaçam de Fernam Mendez Pinto* (Lisbon, 1614) and a Portuguese translation of Joannes de Sacro Bosco's *Sphaera mundi* (Lisbon, 1537) from the Rosenwald Collection.

Mr. Ehrenberg showed four rare items from the Geography and Map Division. The president was amused by C.L. Jollain's *Nowel Amsterdam in L'Amerique.* This view of New York City, supposedly dated 1672, is a fictitious representation of the newly established Dutch settlement. But the image is actually derived from the view of Lisbon published by Braun and Hogenberg in *Civitates Orbis Terrarum.*

Iêda Siqueira Wiarda, the Luso-Brazilian specialist in the Hispanic Division, prepared a display of the Library's holdings of President Soares's writings as well as works about him. As she viewed these items, Mrs. Soares exclaimed that she had never seen one of the items before. One volume dealt with a genealogy of the Soares family and another with Pedro Alvares Cabral, the discoverer of Brazil.

Several unique pamphlets caught the president's attention, and the president and his wife admired the excellent condition of two Portuguese pamphlets from 1719 and 1799, which Dr. Siqueira Wiarda uncovered while working on arrearage reduction. More recent pamphlets dealt with the dictatorship of Alberto Salazar, when Mário Soares was in exile for his opposition to the regime.

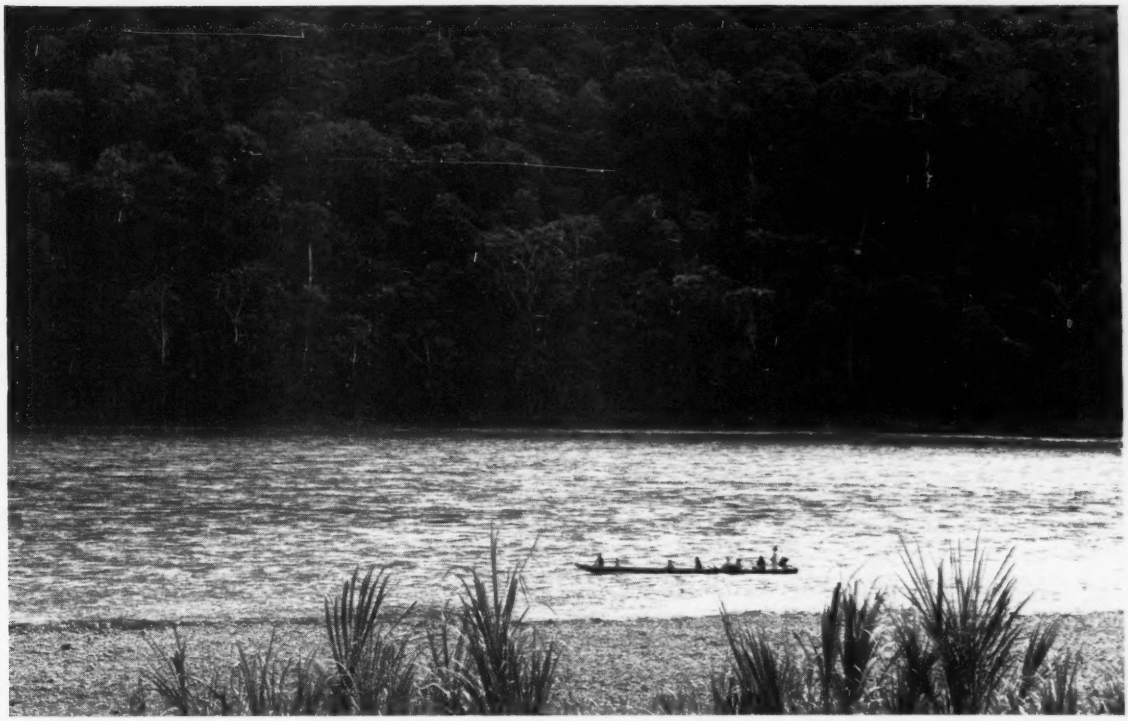
At his request, the president was given copies of Mary Ellis Kahler's *The Portuguese Manuscripts Collection of the Library of Congress* and Dr. Siqueira Wiarda's *The Transition to Democracy in Spain and Portugal.*

En route to the exhibition, Georgette Dorn, specialist in Hispanic culture in the Hispanic Division, pointed out a gift from John E. Velde Jr., a member of the Library's Madison Council. The very rare pamphlet (c.1488) is an announcement to the pope of the inauguration of the Portuguese Period of Discovery.

After his tour of the exhibition, led by Declan Murphy, executive assistant to the Librarian, the president commented that "rarely has the explosion of Renaissance knowledge been so lavishly and succinctly displayed." The group then walked to the Main Reading Room, where Stuart Stone, a cataloger and Portuguese specialist, delivered a briefing.

As they departed, Mrs. Soares embraced Dr. Wiarda and told her, "This is to show our gratitude for what the Library and you are doing for Portugal." The president himself pledged his cooperation in helping to establish a Colloquium on the Portuguese World. The last Luso-Brazilian colloquium at the Library took place in 1950.

Ralph Ehrenberg (far right), chief of the Geography and Map Division, shows rare Portuguese maps to President Soares (center) and (from left) Ambassador Knopfli, Maria Soares, Iêda Wiarda, the Librarian and Sophia Porson, interpreter. *Photo by Jim Higgins*



Scene of the Rio Tambo in Peru. Photo used on cover of *The Spirit Cries* compact disc. *Photo by Diane Kitchen (Asháninka, Peru)*

# The Endangered Music Project:

## *Cooperation Brings 'Culturally Threatened' Music to a Wider Audience*

*by James McKee*

*"The isolation which had preserved their ancient customs was in the process of breaking down. It was the beginning of a development which contained the germ of a complete change in their mode of life."*

—Per Host
What the World Showed Me: My Adventures from Arctic to Jungle

In 1949 the Norwegian filmmaker Per Host journeyed into the rain forests of Panama's Darién Province with conflicting feelings of hope and imminent loss.

Host had heard tales of the Emberá Chocó Indians of the upper Sambú River Valley, mountain dwellers who had hidden themselves from the outside world since a smallpox epidemic in the 1920s wiped out a large part of their population. His hopes of filming a sequestered forest society were mixed with fears that the completion of the Pan-American Highway would hasten an invasion of industrial and trade interests into the region, setting in motion the machinery of irrevocable change.

After making his way to the secluded mountain valleys of the Chocó, Host shot more than 10,000 feet of film and recorded a number of songs on magnetic tape, including a spellbinding fever-curing chant sung by a renowned shaman named Gajego.

One year later, when Host returned to Darién to shoot additional footage, his fears were confirmed: The Panamanian government had granted a large concession to a timber company to extract mahogany from the region, and soldiers had been dispatched to put down any possible resistance. Many of his

Chocó friends had succumbed to tuberculosis brought to their village by Christian missionaries. Gajego's traditional medicine, so effective against spirit-caused afflictions, was no match for the diseases brought by foreigners. Death usually came within a few weeks.

Per Host probably never thought that his field recordings, safely stored in the Library of Congress's Archive of Folk Culture, would be heard by a worldwide audience. But for the past three years, his work, and that of four other collectors and several dozen performers, has been the focus of the Endangered Music Project, a public-private cooperative venture between the American Folklife Center (AFC) and 360° Productions, the California-based production company of Mickey Hart, percussionist for the renowned rock group Grateful Dead.

The purpose of the project is to select Archive field recordings of cultural traditions that are threatened, digitally remaster them using state-of-the-art sound processing equipment and release them on compact disc. Proceeds from the project will help support the performers and their communities and will help produce future releases.

The first title in the Endangered Music Series, *The Spirit Cries: Music from the Rainforests of South America and the Caribbean* (Rykodisc CD 10250), was released March 15 in conjunction with a Folklife Center symposium at the Library called "Music and Cultural Conservation."

Symposium participants included Mickey Hart; AFC Director Alan Jabbour; Aluku Maroon musicians Aleïna Apalobi and Sephiro Maïs; filmmaker Diane Kitchen, who premiered "Roots and Thorns," her new film on the Asháninka of Peru; ethnomusicologists Kenneth Bilby, Steven Feld, James McKee and Thomas Vennum; and Jason Clay of Cultural Survival. Discussion focused on such topics as the relationship between destruction of ecosystems and the loss of cultural diversity, and the strategies for preserving the oral traditions of culturally threatened peoples.

An evening reception celebrating the release of *The Spirit Cries* was hosted by Librarian of Congress James H. Billington in the Library's Great Hall. Guests included Grateful Dead members Jerry Garcia, Mickey Hart and Bob Weir; Don Rose, president of Rykodisc; Sen. Patrick J. Leahy (D-Vt.); and Reps. Neil Abercrombie (D-Hawaii), Anthony C. Beilenson (D-Calif.), Sherrod Brown (D-Ohio), Vic Fazio (D-Calif.), Joe Knollenberg (R-Mich.), Tom Lantos, (D-Calif.), Jerry Lewis (R-Calif.), Norman Y. Mineta (D-Calif.), James P. Moran (D-Va.), Lewis F. Payne (D-Va.) and Del. Robert A. Underwood (D-Guam).

Coproduced by Mr. Hart and Dr. Jabbour, *The Spirit Cries* contains music from six collections recorded from 1949 to 1987. Some of the disc's highlights:

☐ From the Per Host Panama/Chocó Indian Collection (1949), an Emberá healing ritual performed by the shaman Gajego, who shakes a palm frond over a man to drive feverish spirits from his body;

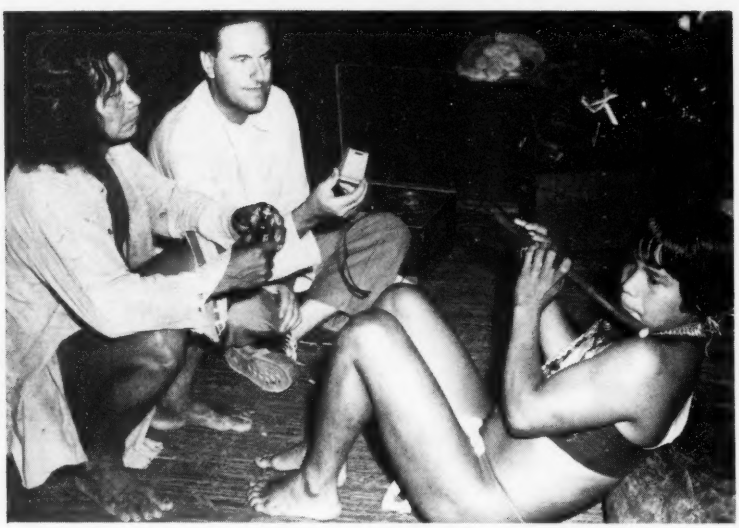
☐ From the David Findlay Suriname Wayana Collection (1952), a pair of Wayana songs recorded in a Dutch Consulate office during an impromptu session in Paramaribo;

☐ From the Enrique Pinilla Folk and Indian Music of Peru Collection (1963–64), the striking imitative polyphony of the Asháninka Indians;

☐ From the Kenneth Bilby Jamaican Maroon Collection (1977–78), two possession-trance dances from the *Kromanti Play*, one of the most purely African of the Caribbean musical-ritual complexes;

☐ From the Carol and Travis Jenkins Garífuna Collection (Belize, 1981), a variety of religious and dance music, including the bawdy social commentary of the *punta* dance and the strikingly beautiful *abaimahani* and *arumahani* songs, created while the composer is dreaming or in a trance; and

☐ From the Kenneth Bilby Aluku Maroon Collection (French Guiana and Suriname, 1981–84), ritual and social-dance drumming, popular music and solo game-songs accompanied by the *agwado*, a three-stringed bow unique in the New World.



Norwegian filmmaker Per Host records music of Chocó Indians in the Darién rain forest, Panama, 1949. *Photo from Archive of Folk Culture*

What is endangered music? To most people, "endangered" brings to mind images of tamarins, tree sloths or undiscovered miracle plants in danger of perishing as 32 million acres of rain forest are destroyed worldwide each year. In Central and South America, however, uncontrolled deforestation has also had devastating effects upon cultural groups whose lives are traditionally tied to the rain forest.

In the past several decades, tropical forest cultures of the Americas have seen game resources depleted, lost vast tracts of land to expanding agriculture and witnessed the demise of hundreds of plant species used in healing and ritual. For many of these peoples, losing the forest is synonomous with losing a primary source of spiritual power.

To view tropical forest cultures as threatened only in an environmental sense is to ignore the array of 20th century social, economic and political forces that have conspired against them as well. Government colonization programs, tourism, drug trafficking, guerrilla warfare, Western political structures and educational systems, missionary initiatives and mass media have hastened the decline of indigenous languages, the loss of social and political autonomy and the dwindling of skilled practitioners of cultural traditions such as music and dance.

Each of the groups featured on *The Spirit Cries* has been threatened in recent decades. The Emberá and Wounan Chocó—who have fared better than most Indian groups because of Panama's efforts to establish semiautonomous geopolitical units (*comarcas*)—are threatened by rapid deforestation to clear land for cattle ranches.

The Asháninka have been forced from their homelands as a result of Peru's campaign to resettle Andean peoples in the eastern forests, initiatives for industrialized agriculture and conflicts with the Maoist Shining Path guerrillas and the Tupac Amaru Revolutionary Movement.

Gajego, a Chocó traditional healer, records a fever curing chant for Per Host in the Darién rain forest. *Photo from Archive of Folk Culture*

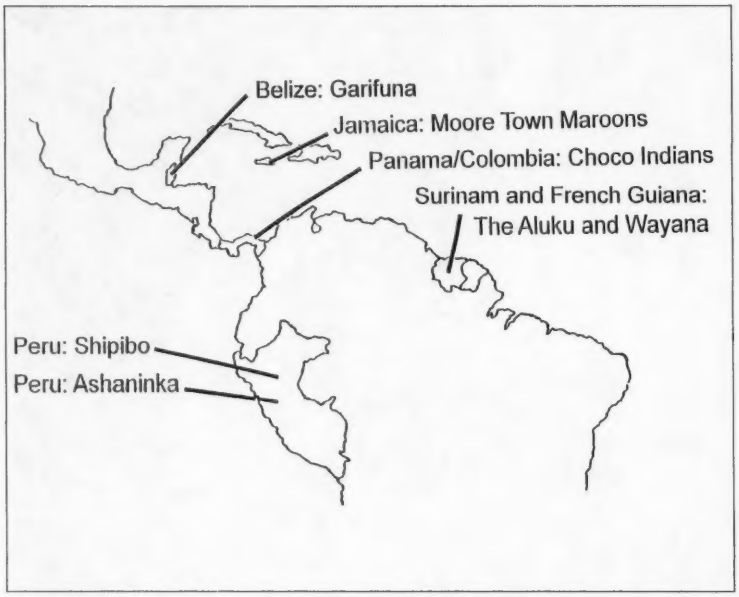
The Jamaican Maroons of Moore Town have seen the decline of the *Kromanti Play* dances because of missionary proselytization, and rapid development of Jamaica's North Coast threatens the remaining forest in the Blue Mountain region.

Because of the stagnation in local economies, the Garífuna of Belize have increasingly abandoned their traditional beachside settlements to seek employment in the cities of their native country as well as Honduras and the United States. Those who remain are isolated from their kin abroad.

The imposition of French-style local governments has marginalized the Aluku Maroons and Wayana communities of French Guiana.

Anthropologist and ethnomusicologist Kenneth Bilby, who recorded two collections featured on the disc, contends that cultural assimilation is often a prelude to ecological disaster:

"When people are rapidly deprived of the cultural understandings and modes of expression that give meaning to their lives, their capacity to resist domination and guide the direction of future change is gravely impaired. The social and cultural fragmentation that results opens the way for opportunistic




Map of territories in South America and the Caribbean, where the performers on *The Spirit Cries* project live.

commercial exploitation from outside, thus hastening ecological destruction."

While the Grateful Dead has promoted environmental causes through benefit concerts and activist spokesmanship over the past 2½ decades, drummer Mickey Hart has quietly developed his own brand of musical conservation. His CD series *The World*—which comprises more than 17 releases ranging from collaborations with Airto Moreira and Phillip Glass to the sound track for "Apocalypse Now"—provides a popular forum for musical traditions that may be considered endangered.

For example, the songs of the Sudanese Hamza El-Din, a master of the *oud* (a musical instrument of the lute family) who is heard on the album *Eclipse*, and the Nubian music featured on *Music of Upper and Lower Egypt* document the cultural disruption that followed the completion of the Aswan High Dam. The Gyuto monks of Nepal, heard on the album *Freedom Chants from the Roof of the World*, were forced to flee Tibet after many of their brothers were killed or jailed by the communist Chinese.

Mr. Hart's twin commitments to musical and human rights and his pursuit of audio perfection find their best expression in *Voices of the Rainforest*, an astounding "soundscape" of music and daily life among the Kaluli people of the Bosavi Rain Forest in Papua New Guinea. The Kaluli, who in the past 20 years have experienced profound social changes as a result of oil exploration, intensive logging and an ever-expanding network of roads, have also experienced the disastrous effects of these "developments" on musical and ritual life.

Mr. Hart arranged a six-week trip to Bosavi for Steven Feld, the Western Hemisphere's foremost authority on Kaluli music, who recorded music, bird calls and insect noises, exploring different height zones of the forest canopy. Mr. Hart then spent more than four months in the studio mixing the component tracks to re-create the "spatial" sound central to Kaluli music.

Mr. Hart's collaboration with the Library of Congress began in 1989, when he made a visit to the American Folklife Center looking for photographs to illustrate *Planet Drum*. Over the course of several meetings, he and Dr. Jabbour began planning a disc featuring collections from the Archive.

"I knew that you were holding these tapes, and it's always been my dream to open up these vaults, these archives, and bring them into the private sector, said Mr. Hart. "We had a couple of meetings and we formed this alliance, and now it's coming to fruition."

Bringing *The Spirit Cries* to market required painstaking effort. During the summer of 1990, prompted by Mickey Hart's initial inquiry, the American Folklife Center hired Kenneth Bilby as a consultant to identify collections in the Archive containing rain forest-related recordings from the tropical Americas. He identified eight Archive collections with such recordings, comprising more than 90 hours of music.

Next, this writer joined the project to make reference copies of the "study collection" and to develop a narrowed-down selection to facilitate intensive listening. I selected eight hours of music strong enough to warrant further consideration. While keeping in mind the need to provide a representative picture of each collection, and the need to balance accessibility with musical representativeness, my goal was to assess each collection's strong points and choose the selections that best represented those strengths. My selection criteria were different for each collection. There was so much good material that much of it had to be left out.

Copies of the eight hours of audition tapes were given to Mickey Hart, who made the second cut:

"My selection process was mostly earplay," he said. "I didn't want it

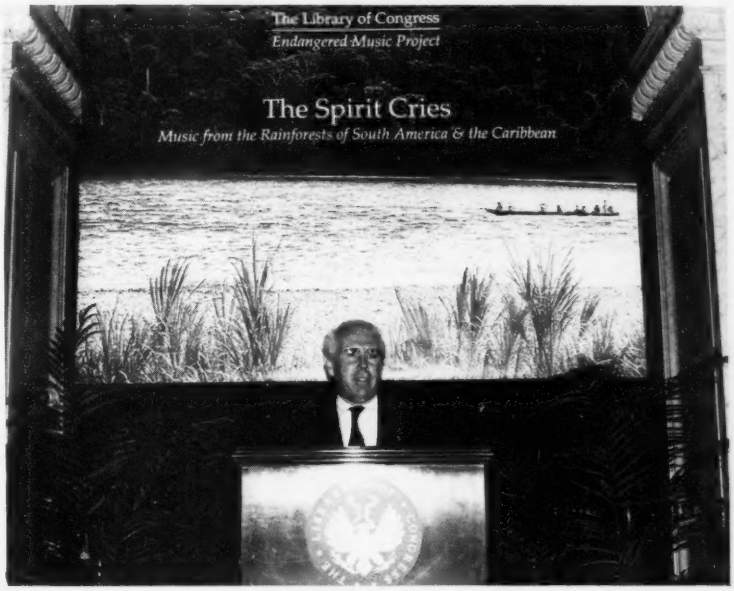
to be an ethnography specifically of the area, I wanted it to be a popular work. I would listen to them over and over . . . in different environments, on the beach, in the house, in the car. . . . I would listen in the morning, the afternoon and the evening, and the selection revealed itself to me."

Mr. Hart made his final selection in January 1991 while on the Hawaiian islands, in the Kona region. Known by the project team as the "Kona Edit," these 37 pieces from six collections were the foundation of *The Spirit Cries*.

Although most of the original recordings were made on what was then state-of-the-art equipment, their sound quality does not match today's audio standards. Mr. Hart's next step was to digitize, remix and remaster the Kona Edit. Engineer Mike Donaldson from the Library's Recording Laboratory transferred the recordings from Library preservation tapes to digital audio tape (DAT), supervised by Dr. Jabbour and Mr. Hart during his March 1991 visit to the Library. The DAT master was then sent to Mr. Hart's studio in Northern California, where he and his longtime engineers, Tom Flye and Jeff Sterling, began the restoration process.

Mr. Flye's goal was to create "a new environment for each piece to live in," and each piece presented unique problems requiring a unique restoration strategy, he said. All the recordings were "bathed" with Sonic Solutions, a computerized noise-reduction system that removes tape hiss, microphone bumps and other disturbances. Some of the tracks were treated with electronic reverberation; on others, an ambient effect was created by rerecording the music as it played through a pair of large loudspeakers positioned in a meadow behind Mr. Hart's studio.

He compares the restoration work to that done on Old Masters and stresses that his aim was to allow the luster of the original to shine through: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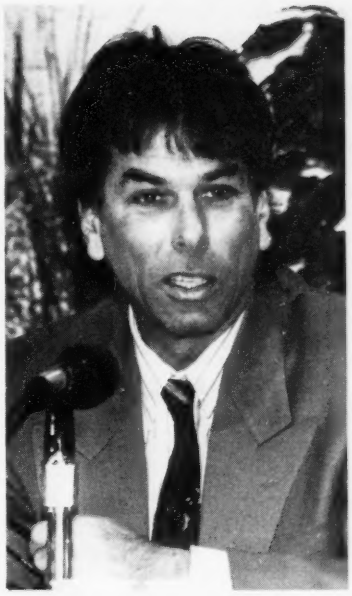
Music from the Rainforests of South America & the Caribbean

"It's sort of like the Sistine Chapel—you can only go so far before you hit the paint. We [drew] back before we took away the original intent of the music."

Meanwhile Kenneth Bilby and I were busy writing the liner notes. The fax machines were rarely silent as drafts bounced back and forth between the East and West coasts, with Dr. Jabbour, Mr. Hart, editor Caryl Ohrbach and production manager Howard Cohen making suggestions and revisions. It was also my job to look for photographs. At the Smithsonian's Human Studies Film Archives, I discovered documentation of the Asháninka of Peru, collected by filmmaker Diane Kitchen for her documentary of Asháninka life, *Before We Knew Nothing*.

Thumbing through the file, I found more than 20 4-by-5-inch black-and-white Asháninka portraits, daily scenes and a shot of canoeists set in stark relief against the shimmering surface of the Tambo River and dwarfed by the intricate chiaroscuro of the rain forest rising behind them. I immediately



Rep. Vic Fazio applauds the work of the Folklife Center at a March 15 reception celebrating the release of *The Spirit Cries* in the Great Hall. Mickey Hart, member of the Greatful Dead music group. *Photo by Yusef El-Amin*

knew that this was our cover photograph.

Ms. Kitchen, a professor of film at the University of Wisconsin-Milwaukee, readily agreed to let us use the photograph and a portrait of two men playing panpipes.

For many listeners the eclecticism of *The Spirit Cries* will shatter monolithic notions of what rain forest music should sound like. African-influenced drumming, call-and-response singing and chordophone traditions are interspersed with Amerindian-influenced monophonic chants, two-part polyphony and Western-influenced popular music. The powerful syncretism of Garífuna music, the product of a now-coastal group of African slave descendants who absorbed Amerindian and Hispanic elements as they made the transition from an island/rain forest culture to a mainland beach culture, perhaps best illustrates the adaptability, tenacity and dynamism that characterize these rain forest cultures as a whole.

As Dr. Jabbour observes: "What we see here are rain forest communities that have encountered African-American imports, runaway slaves and freedmen who found their own life in the rain forest. Therefore, you find in the rain forest not solitude and sequester but creative interchange, and this CD captures the energy and magic of that interchange."

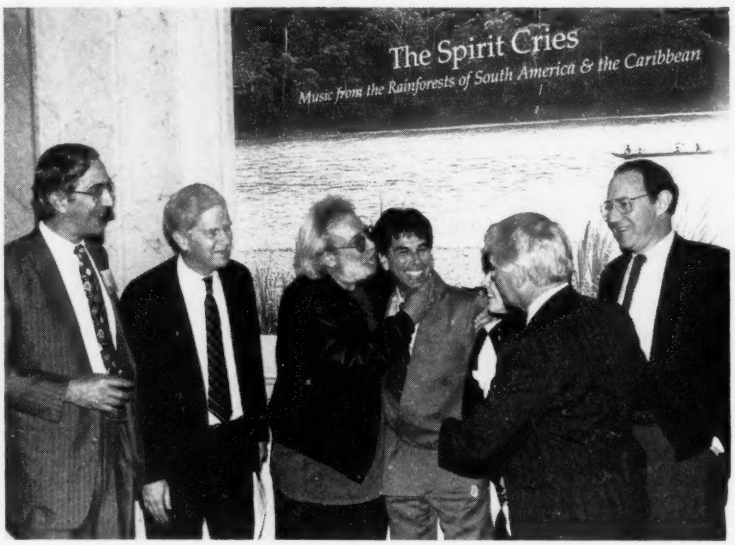
Despite the wide range of musical styles and the broad geographic, cultural and historical differences among the groups, *The Spirit Cries* displays a thematic coherence. One common thread is the "transformational" function of the music, which is heard during activities such as birth, initiation, healing, divination and death, often accompanied by the use of rain forest plants and the conjuring of elemental spirits.

For Mr. Hart, the ephemeral nature of these liminal experiences imbue the music with an elusive quality that takes priority over the mechanics of performance:

"There are two ways of looking at music," he said. "There's a technical way, which has nothing to do with the spiritual, and then there's a spiritual way, which has nothing to do with technique. The spiritual way you tune yourself into this music when you are making it has nothing to do with technique, it has to do with the transformational moment. It has to do with creation, not re-creation. These are individual moments that were made specifically for that moment, never to be repeated. Of course, technique doesn't hurt, but it's not necessarily the prime ingredient for this kind of music."

We are now distributing copies of *The Spirit Cries* among the communities in which they were recorded. Cassettes and CDs were given to Aluku musicians Sephiro Maïs and Aleïna Apalobi on their return to French Guiana, where they will give them to friends and fellow musicians. Radio airplay among the Aluku is also assured: one CD copy of *The Spirit Cries* has found its way to TRM, a low-wattage radio/TV station on the Lawa River in the heart of Aluku territory.

In Jamaica, Kenneth Bilby has delivered copies to the Maroon musicians of Moore Town and to Jamaican radio stations. We are now making plans to send copies of *The Spirit Cries* to Belize, Panama, Peru and Suriname; and Mickey Hart and Folklife Center staff are already discussing the next release in the series.




At the reception are (left to right): Alan Jabbour, the Librarian, Grateful Dead members Jerry Garcia and Mickey Hart, Rep. and Mrs. Jerry Lewis and Rep. Anthony Beilenson. *Photo by Yusef El-Amin*

The Endangered Music Project deals in amplification (by using the same technologies that sometimes threaten these musics to make them accessible to all), reflexivity (by providing cultural groups with the means to examine their distant and recent pasts) and legitimization (by giving oral traditions the status in their communities that flows from recognition by national institutions and contemporary media).

*James McKee is an ethnomusicologist who assisted in the production.*

# News from the Center for the Book:
## *State Centers Meet at LC During National Library Week*

On April 19, 1993, the Library of Congress's Center for the Book held its annual "Idea Exchange Day," which brought together representatives from its state centers to trade information, suggestions and anecdotes about their efforts to encourage reading and promote book culture.

Simon Michael Bessie of Pantheon Books, the center's national chairman, set the tone by saluting the state centers and their mission. He described the initial worry, in the mid-1980s, that the development of a network of state centers might overwhelm the Center for the Book's small staff, but added, "Look where we are now! It's a miracle that there are now 28 state centers and counting!" (The two most recent additions are Missouri and North Dakota, both announced on April 19. See LC *Information Bulletin*, May 17.)

Following Mr. Bessie's remarks, John Y. Cole, director of the Center for the Book in the Library of Congress, asked all of the participants to explain what kind of information or guidance they hoped to gain during the day's discussions. Responses varied from the need to identify and attract new funding sources to offset state budget cuts (state centers must provide their own funding), to tips on how to produce a literary map as a means of showcasing famous state authors and local history.

Some participants were interested in increasing collaboration and communication among state centers, while others hoped to discover ways of taking advantage of new technological developments, including online information/communications networks such as Internet. Others sought tips on how to attract and motivate board members, generate publicity, establish partnerships with organizations beyond the library community and introduce multicultural programming for books and reading.

Dr. Cole and his staff are responsible for assisting the state centers, which have varying levels of both experience and funding.

Throughout the discussion, speakers related the success stories of individual state centers such as the one in Pennsylvania. The center has produced a directory of state authors, "Authors a la Carte," which celebrates local writers and provides teachers and librarians with a list of potential visiting lecturers and storytellers.

Connecticut's Valerie Watt reported on a successful membership program and sponsorship of a series of National Public Radio programs on Connecticut writers. Susan Marchant, who heads the Kansas center, spoke of plans to bring Russian entertainers to schools and libraries in her state and a possible statewide whistle-stop tour to encourage reading that would feature a television personality.

State book award programs in Colorado, Minnesota and Oklahoma were described, as were statewide literature festivals (Nebraska), book fairs (Colorado) and directories of the "community of the book" (California, Minnesota, Wisconsin).

Michael Thompson, project specialist for the Center for the Book, discusses the LC Corner with Lynda Zionts of Thomson Newspapers. *Photo by Yusef El-Amin*

Jean Trebbi, executive director of the Florida Center for the Book, offered an example of how an ambitious goal was achieved. "The idea of producing a literary map for Florida came up about 10 years ago," she recalled. "But there were other priorities, and we had to put it on hold. Eventually, Pineapple Press published a *Book Lover's Guide to Florida*, to which we contributed an essay. Since then, we've agreed to work with the publisher and others to use the book as a basis for that map."

"The Wisconsin center is going to establish a data base of state authors and books," announced Faith Miracle, who also described her organization's success in attracting cooperation from the academic and cultural community for specific projects. "We received two grants: one to initiate a book discussion program on Native American literature, which will be conducted by 10 libraries over two years, and another to work with the University of Wisconsin's Department of Geography to produce a cultural map of the state."

One session featured Phyllis Steckler of Oryx Press, who provided another example of innovative partnerships in her description of the Arizona Center for the Book's growing pains. She said that early efforts to build a strong board failed because of a lack of time, funding and influential contacts.

Eventually, we built a new board composed of writers and business people who were experienced in volunteer work, and we've been successful over the past year," she explained. She offered as an example one board member's resourcefulness in persuading a local public broadcasting company affiliate to fund an author interview program, which the Arizona center would produce. The 12-week series is aired three times per week on three stations, and the Arizona Humanities Council has offered to help the center write a grant for future funding. (For details about other state center projects, see "News from the Center for the Book" in the May 17 issue of the LC *Information Bulletin*.)

Martha Hopkins and Ileen Gallagher of the Interpretive Programs Office described the Library's traveling exhibitions, particularly "Language of the Land: Journeys Through Literary America," which, thanks to a grant from the Lila Wallace-Reader's Digest Fund, will be displayed by 16 state centers during the next two years.

Eleanor and Elliot Goldstein of Social Issues Resources Series Inc. (SIRS) introduced their "Library of Congress Corner" display series. Len Oliver of National Issues Forum, with help from two state center coordinators, Faye Glick of Pennsylvania and Mary Birmingham of Minnesota, discussed programming possibilities offered by the National Issues Forum and by the Study Circles Resource Center.

Literacy was an important topic at the meeting. Center for the Book consultant Virginia Mathews described the center's two-year "Library-Head Start Partnership" family literacy project. The training strategies developed in the project for bringing together Head Start teachers and librarians who serve children will be implemented with the help of three state centers in 1993-1994.

Lynda Zionts, director of literacy education for Thomson Newspapers/ North America, a new Center for the Book partner, spoke about possible cooperative efforts using Thomson's 140 newspapers in the United States. "Both the state centers and Thomson newspapers have direct access to families," she said. "We'd like to work with the centers wherever we have newspapers, providing publicity for their efforts. We even have purchased a play about the problem of adult literacy, which we hope we can produce in cooperation with state centers."

Throughout the day's activities, Dr. Cole and others made clear that the reading promotion and outreach activities of the state centers are at the core of the Center for the Book's program.

Simon Bessie put it best when he told the state representatives: "The really exciting events are happening where you are. There are many activities organized around the book in Washington, but you, who reach so many readers, you're where the real life is. Together, we're engaged in a very exciting enterprise; we're very lucky people."

—*Barbara Bryant*

Elaine Booth, president of the Nebraska Center, offers her idea; Susan Marchant, director of the Kansas Center, discusses a project with LC's Maurvene Williams. *Photos by Yusef El-Amin*

## Concert of Medieval Chants at the Library

The Hispanic Division sponsored a performance of Hispanic-Mozarabic medieval chant by the Washington Capella Antiqua on April 22 in the Mary Pickford Theater.

The Capella Antiqua is a small vocal ensemble dedicated to the integration of liturgical and musicological research and scholarship. Since its founding in 1983, the Capella has endeavored to offer authentic versions of Eastern and Western chant and of early polyphony, usually within the framework of carefully researched liturgies. The group has presented services at several churches in the Washington area, including St. Matthew's Cathedral, St. Stephen the Martyr's Church and the Cathedral of St. Thomas More in Arlington, Va.

Patrick Jacobson, founder and director of the Washington Capella Antiqua, studied musicology, liturgy and Indo-European and Semitic philology at universities in Basel, Switzerland; Santiago, Chile; Munich; and Washington, D.C. He is a reader at Dumbarton Oaks Center for Byzantine Studies. Four of the eight melodies performed on April 22 were transcribed by Dr. Jacobson directly from the *Antifonario Visigótico de la Catedral de León*, a 10th century prayer-songbook of the Mozarabic rite of the Catholic Church in Spain.

Patrick Jacobson (center) leads the ensemble and David Dressing of the Hispanic Division (right back row). *Photo by Yusef El-Amin*

The performance was preceded by a presentation on the origins of this type of chant. Before performing each of the eight melodies, Dr. Jacobson explained their specific liturgical purpose. The Capella Antiqua dedicated the performance to the memory of Charles H. Whittier, a founding member of the Capella who had a long association with the Library of Congress.

## Federal Research Division Issues New Volumes

The Library of Congress Federal Research Division has issued the latest two volumes in a series of country studies published under an agreement with the U.S. Department of the Army: *Venezuela: A Country Study,* edited by Richard A. Haggerty, and *Cyprus: A Country Study,* edited by Eric Solsten.

The series consists of more than 100 titles covering 143 sovereign states and 15 dependencies. A typical book in the series, intended as an introduction to an individual country, contains five chapters describing and analyzing its history, society, economy, government and politics, and national security. All books in the series are hardbound and contain maps, charts, photographs, tables, chapter bibliographies, a glossary and an index.

During the past several years, more than 1 million copies of the books in the series have been sold, and more than 150,000 copies have been distributed to depository libraries throughout the United States.

A list of books in print in the series is available from the Country Studies Program, Federal Research Division, Library of Congress, Washington, DC 20540-5220.

To purchase the books, write to the superintendent of Documents, U.S. Government Printing Office, Washington, DC 20402. Titles and stock numbers must be cited when ordering (Venezuela–$19, 008-020-01291-2; Cyprus–$18, 008-020-01293-9). Include check or money order payable to the Superintendent of Documents.

## Ivan Sipkov Dies

Ivan Sipkov, 75, chief of the European Law Division of the Law Library, died of cancer on March 9.

# First Vardanants Day Armenian Lecture Held at the Library

The Near East Section of the African and Middle Eastern Division on Feb. 12 sponsored the first Vardanants Day Armenian Lecture, held in the Mumford Room. The sponsors plan to hold the lecture annually.

The series is named for the Armenian holiday that commemorates the General of the Armenian forces, Vardan Mamikonian, and his followers who died at the battle of Avarayr in 451 A.D. They were fighting against the Persian army, which had invaded to force the tiny Christian country to apostatize and convert to Zoroastrianism. Vardan and his followers were martyred, but the cost to the Persians was so high that they had to give up their policy.

The battle of Avarayr was a watershed in Armenia's history, and Vardanants Day has come to signify the declaration of this nation's right to historical, political, cultural, religious and social self-determination.

The first lecture was organized both to introduce the topic to the general public and to pay homage to the life of Arthur H. Dadian, who in the 1940s chaired a committee of Armenian Americans to aid development of the Library's Armenian-language collections. In 1991 his widow, Marjorie, made a major gift to the Library from her husband's estate. The gift will guarantee the growth, preservation and service of the Armenian collections, which had grown from 200 volumes in the 1940s to approximately 10,000 at that time.

Feb. 12 was the coldest and most wintry day to date. Calls were received in the Near East Section and the Office of Special Events and Public Programs all day inquiring whether the lecture and reception would still take place. Although the answer was yes, organizers feared that the turnout would be smaller than hoped.

The reception for Mrs. Dadian and invited guests from the Library and the Armenian community of Washington was held in the Montpelier Room before the lecture. The number of guests who managed to attend hinted at a larger-than-anticipated audience for the lecture. Indeed, that was the case. As the lecture began at 7, all of the 150 seats set up in the Mumford Room were taken by an enthusiastic audience of Armenians and non-Armenians, students and others.

Levon Avdoyan, newly designated Armenian and Georgian area specialist, introduced Suzanne Thorin, LC's chief of staff, who read a message from Dr. Billington, who was unable to attend: "The annual lecture," wrote Dr. Billington, "can only scratch the surface of the over 2½ millennia of recorded Armenian history, yet it will go far in our exploration of Armenia's place in the family of man and the Library's role in collecting, preserving and disseminating records of the intellectual histories of all peoples who have contributed to our multicultural fabric." Dr. Billington described his admiration for Armenian culture and his gratitude for the gift made in Mr. Dadian's name.

George Atiyeh, head of the Near East Section, then delivered an encomium to Mr. Dadian for his dedication to the Armenian collection at the Library and the importance of his efforts to the growth of that collection. Dr. Atiyeh personally thanked Mr. and Mrs. Dadian.

Lucy Der Manuelian, Arthur H. Dadian and Aza Oztemel Professor of Armenian Art and Architectural History at Tufts University in Massachusetts, then delivered a lively and entertaining lecture on "Armenian Manuscripts, Monasteries and Miracles in the Middle Ages." Accompanied by slides she had taken in her studies in Armenia and for a documentary she is organizing on Armenian art, Dr. Der Manuelian talked of the "miracle" of the invention of the Armenian alphabet in the early fifth century A.D. and its importance in the retention by the Armenian people of their cultural and spiritual heritage.

Vividly recalling historical moments in the cultural life of the Armenians, she set the stage for what would follow in future Vardanants Day Lectures.

Dr. Avdoyan concluded the evening by detailing highlights of the current Armenian program at the Library and what he hoped to accomplish with the help of the Armenian community. Of prime concern to Mr. and Mrs. Dadian and to the Library, of course, is the health of the collection itself. Dr. Avdoyan asked for the community's participation in the acquisition of older material. He described various ideas to foster expanded use of the collections, to create symposia based on the collection and to plan for a major exhibition in 1997 on the Armenian written tradition.

"The Vardanants Lecture will go on to explore the entire run of Armenian history in a scholarly yet accessible manner in an investigation of how the present and past, and former and present relationships, coalesce to produce the issues facing our time," he said.

Dr. Avdoyan announced that next year's speaker will be the Rev. Dr. Kirkor H. Maksoudian, head of the Armenian Information Center in New York, whose topic will be the role of religions in all aspects of the life of the newly formed Republic of Armenia.

The audience remained for about 30 minutes after the lecture to discuss what it had heard, an indication of the success of the entire evening on an icy Washington Friday and a hint of what could be expected in years to come.

## Ticket Information On 'Scrolls' Exhibition

"Scrolls from the Dead Sea: The Ancient Library of Qumran and Modern Scholarship," opened April 29 in the Library's Madison Building.

This major exhibition will be open to the public 10 a.m. to 5 p.m. Monday through Saturday, and 1 p.m. to 5 p.m. on Sunday, through August 1.

Large crowds are expected. Advance tickets are available and required. A limited number of same-day tickets will be distributed free, one-half hour before the opening, at the Independence Avenue entrance to the Madison Building, which is at First and Independence Ave. SE.

The Library itself charges no fees for any of its exhibitions. However, advance tickets are available through TicketMaster. These can be obtained for a convenience charge of $2.50 per ticket at all Hecht's department stores in the Washington-Baltimore area.

Phone orders are also accepted. Call (202) 432-SEAT in the Washington area, (410) 481-SEAT in the Baltimore area. All other areas call toll fee at (800) 551-SEAT. There is a service charge of $3.50 per ticket plus $1 per order.

The Independence Avenue entrance to the building is barrier-free and the exhibition is accessible for persons with disabilities.

There is an optional audio tour of the exhibition, for $2.50, and may be reserved through TicketMaster when arranging for advance tickets. The audio tour may also be rented at the Library, if available.

A free coat check will be available; visitors should not enter with large personal belongings. No photographs will be allowed of the exhibition objects.

School groups should contact the Office of Educational Programs at (202) 707-1783 to make arrangements. The office will train teachers to take their classes through the exhibition.

## Notice to All Federal and Military Base Libraries

The Library of Congress is restructuring its federal transfer program. Under the new procedures, the Library will continue to accept from federal agencies transfers of surplus and duplicate **books** and **bound** serials in accordance with 36 C.F.R. 701.33(4), the statute that governs such transfers.

With the limited exceptions noted below, the Library will no longer accept unbound serials. Federal agencies should dispose of unbound serials in accordance with their regulations governing the disposal of surplus and duplicate materials and continue sending the Library of Congress only the following titles, provided that they are no more than three years old:

☐ Agricultural Research
☐ Economic Indicators
☐ Energy Research Abstracts
☐ Government Reports Announcements & Index
☐ Journal of Research of the National Institute of Standards and Technology
☐ Journal of the National Cancer Institute
☐ Monthly Catalog of U.S. Government Publications
☐ Monthly Labor Review
☐ Public Health Reports
☐ Resources in Education
☐ Scientific and Technical Aerospace Reports
☐ Survey of Current Business.

The Library requests that federal agencies institute these changes effective immediately. Prior to shipment, questions concerning the usefulness to the Library of Congress of an agency's surplus library materials should be directed to the Exchange & Gift Division, Receiving & Routing Section, Library of Congress, Washington, DC 20540-4200. Telephone: (202) 707-9511; fax: (202) 707-2086.

**To all Armed Forces Libraries:**

Your facility's library may be affected by the recommendations of the Base Closure and Realignment Commission. Consequently, you may close, transfer or significantly reduce your library collections.

To avoid being overwhelmed by a sudden influx of surplus library materials, the Exchange & Gift Division requests that you first contact its Receiving & Routing Section before undertaking the transfer of your collections. Call (202) 707-9511 or fax (202) 707-2086.

## LC Reading Rooms Closed on Sundays

The seven reading rooms of the Library of Congress, which previously offered Sunday service, are now closed on Sundays.

As previously announced, the Law Library and the Main, Newspaper and Current Periodical, Science, Microform, and Local History and Genealogy reading rooms will resume hours of 1-5 p.m. after Labor Day, on Sept. 12.

As stated in a press release issued last December, use of these rooms on Sundays in the summer is lower by one-third than during the rest of the year. In the 236-seat Main Reading Room, for example, an average of 72 people use this room on Sundays, as opposed to an average of 108 on Sundays during the rest of the year.

Monday through Saturday hours remain the same throughout the year. For further information on the location and hours of all the reading rooms of the Library, call the recorded message at (202) 707-6400 or dial in to the Library of Congress News Service at (202) 707-3854 using a modem-equipped PC.

Access to exhibition areas in the Madison Building also remain the same. Due to continuing renovation, the Great Hall of the Jefferson Building is closed until late 1994 or early 1995, with the exception of occasional special exhibitions on display there.

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